

an inch wide; while on the back of the bodice below the waist is a very wide bow of satin ribbon in two drooping loops closely strapped together; when a bow is added on each sleeve it matches that worn at the throat, and is not placed on the inside seam on the top of the arm rather than on the outer seam, as was formerly done.

waists, is that of facing part of the corsage in front. To do this a separate piece is inserted in each of the front darts the whole length of the dart, its outer edge is stiffened by whalebone, and eyelets are worked beside the bones, through which this extra piece is laced, across the front, often crushing down the neck, and broderies and laces that pass down the front of the waist proper. This is much used on the foulard dresses that are not injured by the dampness at the sea-side.

Black wool dresses worn at the sea-side are

braquemed by the quaint Japanese sashes that are made of white and cream-colored stuffs and are worn with the ends with pale blue, green, red and threads of gold or silver. The ends are passed around the waist instead of a belt, and are tied in a long-looped bow on the left side, with the broad short ends of the embryo of a fully displayed nuns' veiling is a favorite trimming for the rough straw hats worn at the season. This scarf is wide, and loosely folded, encircling the head, with the long hanging ends. A dagger, a fork, or a gilded hoe or rake is thrust through the scarf.

OTHER MID-SUMMER DRESSES.

The *chirimen-aoi-bu*, and the

The shirred waist is one of the quaintest novelties of the day. It is made of a long dress, and is considered far more stylish than the long, gathered waist worn with a belt; it is also more becoming than pleated waists to slight figures. This waist is as long as a basque, covering the hips, and being of even length all around. The full front is shirred on the shoulders, a short distance from where it is sewed to the collar, and the shirring is carried plain on to the shoulders. At the waist line both the shirring back is a cluster of shirring five or six inches deep, and slightly broader at the top and bottom than at the smallest part, which is about in the middle; thus there are five or six inches of breadth at the top of the shirring, and only

four inches in the middle. A regular shirred form is set in the back, but the front is all it is possible to make, and is shaped, like the sloping seams, under the arm. The shirring is done by a shapéd piece, to which each row is closely sewed. There is no outside belt to this basque, as a belt would partly conceal the shirring, but a band of embroidery is placed over it on each side at the waist line, extending along the plain space between the clusters of shirring. This band is very wide, and is made of two pieces of edging, sewed together, the one piece being the open English needle-work, or else Hamburg embroidery in gimpure patterns, is used for this purpose. A pink Chambers or French

ingham dress is very pretty made with this shirred basque, without lining, and trimmed with open embroidery in Greek squares. The small ribbon patch in the back, and not large enough to cover the back, is a decorative trim. The neck is simply hemmed, and the bodice is decorated with white edging or embroidery; when put on it is tied in front, close to the throat and is worn with a high standing linen collar. Sometimes a regular sailor collar is made with such waists, while others have merely the turned-over Byron collar. A row of embroidery edges the basque, and the front is fastened with a row of white-shell, pearl or buttons sewed on through the embroidery. The sleeves are nearly closed-fitted on the fore arm, and

arr, but are slightly full at the armhole, so that they stand out like a gentleman's coat sleeve. Small gathered ruffles trim the skirt of Chambersy dress. Sometimes there are three narrow ruffles, each edged with a Breton lace of the same width as the ruffle itself. A fourth ruffle at the foot, is entirely of the same width and lace. In other cases, there are Chambersy ruffles, and in others there are alternate plain ruffles and Chambersy trimmed ones. There is a bouffant overskirt if the wearer is slight, but merely an apron if the wearer is stout. The skirt may be a trimmed front with straight back breadths or a full skirt. The dress is to be worn by a full figure.

Tea round shirred waist which does not extend below the waist line is greatly in favor.

right under six dresses, and is perhaps more than a matter of taste, which is shown above, the waist like a basque, and can be used for the pretty wool dresses of the autumn and is likely to continue in favor, as it has the quaint, antique look that it now is so fashionable. It is made over a fitted round lining, and is widely shirred above the waist line, and is worn with a belt of ribbon on the side. It gives an appearance of roundness to the waist, and is so slender, yet need not be made too full to be becoming to these who are quite fleshy.

Next to these dresses in popular favor, and more easily made, are the simple blouse waists formerly called "infant waists." Instead of

gathering these waists to a belt to which the skirt is attached, it is better to make the waist separate from the skirt and long enough to extend three or four inches below the waist; this length being sufficient to allow the under skirt, being tucked away out of sight, to lie flat. The row belt is then put underneath the waist, and the fullness in back and front is sewed upon the waist in two or three rows of shirring; the belt, with its edges turned under neatly, is then stitched together by machine along the entire waist line. To strengthen these dresses that are made without underlining, a shaped piece of linen or some other strong material is placed under armholes and seams, but in very transparent materials, such as silks, the effect, and the lovely materials that

trimmed under-waist with which it is worn for this reason many modistes omit these facings, and make the waist large and loose so the sides where the strain of the farms comes. As most lawns and gingham shrink when washed, it is best to make such dresses quite a trifle larger than the actual appearance of the blouse waist, with a slight consideration more stylish than a prim and close-fitted. The shoulder seams alone are made close and it is necessary that these seams be very short and directly in line of the shoulder instead of toward the back, as they were formerly placed. When the skirt has a simple apron without any drapery in the back, but

near the right shoulder, the Apron is fastened to the blouse by a button. The Apron is put on after the blouse-waist and is buttoned up to the throat. The Apron is hooked in the back. An outside belt ribbon is fastened to the Apron by a sash of satin ribbon or Surah tied on the left side completes the toilette. When making these dresses of very thin lawn, mul muslin or organza, the seams on the shoulders and under the arms should not be left "raw," therefore the Apron should show through to the outside, the shoulder seam should be left open, called the English "bag seam," made by stitching it first with the rough edges outward on the right side, then turning the garment, and by the seam on the wrong side inclosing the edges and concealing them. The armholes of was

dresses should always be corded, as they need  
 the cord for strengthening the thin fabric.  
 Ladies with thin figures continue to wear high  
 under-waists beneath their dresses, but there is  
 a tendency to restore the low waists and low  
 dress linings that have been abandoned so  
 long. Transparent lace sleeves are fashion-  
 able on silk dresses, though it is not yet the  
 custom to cut grenadine waists with low  
 necked linings.

**Magazine Notices.**  
 The midsummer Scribner (August number)  
 opens with a remarkable frontispiece engraving

by Cola from the famous picture of Savonarola by Andrea del Verrocchio, by Fra Bartolommeo. This portrait accompanied the Plain Story of Savonarola's life, written by the English wife of the Italian Professor Villari. The work by the latter on the great Florentine preacher, patriot and martyr is now considered the standard biography; and it would be difficult to find in English a more succinct and correct sketch of the life of the great Italian than that now offered by Madame Villari. The paper has illustrations of the tragic life and death of Savonarola.

ing in Florence. Another brief summary of a large subject is Richard Henry Dana's *Skeletons of American Diplomacy*. Madame Arctant (Juliette Lamber) editor of *La Nouvelle Revue* the new rival of the *Revue des Deux Mondes* answers philosophically—and favorably—the question Will the French Republic Last? The most novel and interesting art feature of the midsummer Scribner is Philip Gilden Hamen's study of Mr. Seymour Haden's Etchings. A number of etchings are reproduced in small with an artistic agency, which it is

claimed, has never before been equalled by similar means, namely, wood-engraving and steam printing. It has been left to an American magazine to first enter upon the illustration of Dickens, by employing artists to look up the original scenes of his stories. The first of this series appears in the August Scribner, some of whose remaining features we can barely enumerate: Our River, a description of the Hudson,—by a writer and an artist who have lived long on its banks,—Mr. John Burroughs and Mrs. Mary Halleck Foote: The Western

Man, by Charles Dudler Warner: The Book of Mormon, an account, by Mrs. Ellen E. Dickinson, fortified by sworn and other testimony of the origin of the Mormon Bible, which is claimed to have been written as a novel by her great-uncle, Rev. Solomon Spaulding; a comic opera, *The Sweet of the Year*, words by Nellie G. Cone and music by E. C. Phelps; *Alber Rhodes, on American girls who marry foreign titles*: an amusing paper by Mr. Rideing, illustrated by Mr. Brennan and others, on *The Curiosities of Advertising*: an illustrated paper by

Principal Grant, on the Present Position and Outlook of Canada, in a series which has attracted much attention; and further installments of Mr. Schuyler's Peter the Great and Mr. Cable's Grandissimes. Dr. Holland discusses, among other things, The Legitimate Novel. Uncle Essek's Wisdom is a new feature in the Bric-a-Brac department.











